

Title Page.

Fares Please.

A Photoplay in 2 reels.

Author of Photoplay White Productions Inc. U S A.

5/1/25 JUN -1 1925
P R E S S S H E E T

MERMAID COMEDIES

©CIL 21519^c

"FARES, PLEASE"

With

A1 St. John



Supervised by Jack White



EDUCATIONAL FILM EXCHANGES, Inc.
MADE IN U. S. A.

LION AND SPECIAL STREET CAR HIGH LIGHTS IN "FARES, PLEASE"

Action Every Second Promised in This Fast-Moving, Snappy Mermaid Comedy

When the Mermaid Company puts on a comedy of which the principal high-lights are a specially constructed street railway and a wild and raging lion, there's no doubt that it is going to prove a side-splitting sensation.

"Fares, Please!" is the second of the Educational-Mermaid Comedies with Al St. John. It's a rip-roaring, fast-action side-splitter from the main title to the tail-piece, with something doing every single, solitary second—and the unanimous opinion of your patrons is going to be that "Fares, Please!" is one of the snappiest and funniest comedies they have seen since the flickering funnies first coaxed the nickles out of their pockets.

A cast including Al St. John, Babe London, Otto Fries, Ruth Hiatt, Jack Lloyd, Spencer Bell and a wild and woolly lion, a mile-a-minute comedy plot and oodles of snappy action and clever gags make "Fares, Please!" a comedy that you will long remember.

The Story

Al has been a messenger boy so long that he is shocked when he gets a telegram himself. The telegram notifies him that his uncle has died and left him a street railway line and advises him to come at once and take charge of the company.

Arriving at the car-barns, Al finds Ruth and her father who were friends of his uncle, waiting to turn things over to him. Otto, the superintendent, has ideas of his own as to who should be boss and tries to blow up the place but Al's dog interferes with the result that the superintendent himself is blown up.

Taking charge of the car, Al starts out on schedule but the track is in such poor shape that the car soon runs over a cliff and is wrecked. Al then constructs a car along up-to-date lines. It contains a buffet, manicure and shoe-shining parlor and all modern conveniences. Al is conductor and motor-man and business is soon booming and standing room is at a premium.

Things are looking rosy but the good luck doesn't last. Al is inside collecting fares when the car collides with a wagon containing a lion. In the wreck the beast escapes and enters the car and then things begin to happen. The passengers dive through the windows to escape the big brute which soon chases Al and his colored helper to the top of the car.

The car is speeding down the track with the lion in sole possession. Al and Spencer try to escape on a wagon but to find the lion is also a passenger. The wagon runs over a cliff and the men are congratulating themselves on their narrow escape when the lion crawls out of the wreckage.

But help comes in a strange form. A skunk crawls out of a hole in a cliff and the lion beats a hasty retreat with the skunk in close pursuit.



For Electro Order No. 3607-E
For Mat (Free) Order No. 3607-M

WHAT OTHERS SAY About Recent Mermaid Comedies

"We have heard several people say that 'Motor Mad' the comedy playing at the Broadway-Strand last week, was worth the price of admission alone. It certainly secured the laughs.

(From Michigan Film Review.)

WHO'S WHO

in

"Fares, Please!"

Al	AL ST. JOHN
Babe	Babe London
Ruth	Ruth Hiatt
Otto	Otto Fries
Moonlight	Spencer Bell

Directed by Stephen Roberts
Supervised by Jack White

EXPLOITATION

When you include a Mermaid Comedy on your program you are just about doubling the entertainment value of your bill—and there is no reason why you shouldn't increase your box-office receipts, too.

Every Mermaid Comedy you show can and will increase your profits with the aid of a little thought given to the exploitation of it. It is not necessary to stage big ballyhoo stunts like you do on some of the larger features in order to increase your attendance. Observation of the first principles of showmanship will do the trick.

Be sure to mention the Mermaid Comedy in your newspaper advertising. Use the cuts provided for this purpose. If you are mailing any weekly programs, mention the comedy in your list of coming attractions. Provide space for it on your window cards and list it prominently on the lobby card of your program. Use the slide on the screen a few days in advance of your showing and get the paper and lobby photos in the frames used to announce your coming attractions.

PARAGRAPHS

For Your Program

In addition to the feature "Fares, Please!" a knockout Mermaid Comedy with Al St. John and a roarin', ragin' lion.

Added comedy attraction—Al St. John in his latest Mermaid Comedy, "Fares, Please!"—Two reels of side-splitting fun.

"Fares, Please!"—Al St. John and a roaring, raving lion in two reels of excellent comedy. A laugh every second.

You'll shriek with laughter at the Educational-Mermaid Comedy, "Fares, Please!" With Al St. John, a big Mermaid cast and a wild and woolly lion.

Take a ride on Laughter, Ltd., in the Educational-Mermaid Comedy, "Fares, Please!" with Al St. John and the famous Mermaid cast. Don't miss it!

"FARES, PLEASE" FAST AND FUNNY MERMAID COMEDY

Al St. John Starred in Comedy with Wild and Woolly Lion

(Newspaper review for use after showing of picture)

One of the funniest "lion" comedies seen in a long time is the Educational-Mermaid Comedy, "Fares, Please!" in which Al St. John is appearing at the Theatre.

St. John is seen as a messenger boy who inherits a street railway system and proceeds to improve the service. One of his first additions is a unique car which contains a shoe-shining and manicure parlor as well as a completely equipped buffet.

Everything is going fine until the new car crashes into and wrecks a wagon containing a lion. The beast promptly boards the car and then the comedy waxes fast and furious.

There have been many comedies made in which lions furnish the thrills and fun, but this is about the first that has been produced in which the lion is worked in such cramped quarters as the set representing the interior of a street car. It necessitates close contact with the big brute and it is plain that the comedians took great chances in working with the huge animal.

Supporting St. John is Ruth Hiatt as his leading lady, fat and funny Babe London, Otto Fries, the villain in many Mermaid Comedies, Jack Lloyd the well known character man and Spencer Bell the funny colored man of these comedies.

"FARES, PLEASE" FULL OF LAUGHS

(Newspaper review for use after showing of picture)

Lions, comedians, leading ladies and stars are mixed up in two reels of delightful comedy in the latest Educational-Mermaid Comedy, "Fares, Please!" which is showing at the Theatre.

Al St. John, lately signed by the Mermaid Company, is the star with Ruth Hiatt as the leading lady, Big Babe London, Jack Lloyd, Otto Fries and Spencer Bell are seen in the support which also includes a large and particularly vicious lion which furnishes most of the thrills and fun in the last reel of the picture.

One of the highlights of the comedy is a specially constructed street-car with improvements never imagined by our own transit operators. The direction is by Stephen Roberts, under the supervision of Jack White.

WORKING WITH LIONS IS ALWAYS FILLED WITH PERIL TO ACTORS



AL ST. JOHN
in a scene from
"FARES, PLEASE!"

For Electro Order No. 3678-E
For Mat (Free) Order No. 3678-M

TRICK TROLLEY IN NEW COMEDY

(Prepared as advance publicity story)

A specially constructed street car equipped with buffet, bootblack and manicure parlor, as well as a wild and woolly lion will be the outstanding features to be seen in the two-reel Educational-Mermaid Comedy, "Fares, Please!" which will be on the bill at the Theatre.

Al St. John, the feature player, will be seen as a messenger boy who inherits a street railway and has more ideas about transportation than James J. Hill or Pullman. The buffet, shoe-shine, manicure parlor are some of his ideas and his transit company is going along fine until it ships a lion as a passenger, which causes more trouble than a strike.

Babe London, Ruth Hiatt, Otto Fries and Spencer Bell will have prominent parts in the comedy which is the second in which Al St. John has appeared for Mermaid. Plenty of fast action and thrills are promised, as well as the clever gags and continuous laughter for which these comedies are noted.

The picture was made under the supervision of Jack White and directed by Stephen Roberts.

Big Brutes Constantly Watched by Guards Armed with Guns

(Prepared as advance publicity story)

It is perhaps true that familiarity breeds contempt—but no motion picture actor working with lions or any other jungle beast ever cultivates contempt for the lions. It generally works the other way around and the beasts get the contempt for the men.

It has become almost an ordinary thing for comedians to work in the cages with the lions and the average picture-theatre goer has almost come to believe that the picture actors are running no risk in acting with the powerful brutes, but a glance at the stage while the lions are performing would soon convince them that danger—and lots of it—exists whenever the lions are in front of the camera. Narrow escapes are common.

In filming the lion scenes in "Fares, Please!" the Educational-Mermaid Comedy billed to appear at the Theatre the specially constructed cage was built around the entire stage, and another smaller cage enclosed the camera-men and directors. The trainer stands outside of the cage, keeping a watchful eye on his charges, while inside the cages a helper sits with a high-powered rifle balanced across his knees.

In making the scene in which the lion is shown inside the street-car in this picture, these precautions were necessarily foregone and for perhaps the first time in pictures, the actors worked without this protection.

NOTABLE CAST IN MERMAID COMEDY

(Prepared as advance publicity story)

Al St. John has assembled a notable comedy cast in his support in the Educational-Mermaid Comedy "Fares, Please!" which will be the comedy attraction on the bill at the Theatre.

Babe London, the funny fat girl, will have a prominent part in the comedy. Babe is well known to all comedy lovers both for her weight and her cheery smile. Ruth Hiatt, formerly leading lady with Lloyd Mamlton, will be seen in a similar capacity with St. John and the male support will consist of such well known and familiar Mermaid names as Otto Fries, "Heavy" in scores of comedies, Jack Lloyd the character man, and the funny colored man, "Moonlight" or Spencer Bell.

"SALES RESISTANCE"

"Sales Resistance" is a term often heard in sales conferences.

In brief, it means the inertia of the buyer—the lack of desire to try something new—just plain stalling on the part of the customer, or any of the reasons why a product of merit finds a hard time in getting the recognition it deserves.

It has been remarked several times that in the motion picture business the great successful pictures help business as a whole. You yourself have perhaps noticed that business will continue above normal for a few days after you have shown one of the immensely popular big pictures. The reason given for this is that people have again caught the theatre-going habit and it continues for a short time even with programs inferior to those previously shown. That condition is just the reverse of "sales resistance."

But the public soon falls into the rut of lethargy unless interest is sustained and stimulated by some form of sales pressure. In mercantile lines this can be exerted by efforts of the salesmen aided by advertising but in the picture exhibiting business no salesmen are employed and exploitation and advertising must do the work.

With the run of average feature productions the attraction is not strong enough to overcome the lethargy of the public. Some special inducements must be added to the program and keen showmen are depending on Educational Comedies to pile up a profit on the days when their feature is of average calibre. They are doing this by concentrating their advertising on the Educational comedy on the program—billing it as a special attraction and taking advantage of the popularity of these comedies to make up for the deficiencies of the longer attraction.



One Column by One Inch "Ad" Cut
For Electro Order No. 3679-E
For Mat (Free) Order No. 3679-M



Two Column by One and One Half Inch "Ad" Cut
For Electro Order No. 3680-E
For Mat (Free) Order No. 3680-M

For Three Column Cut on Page One Order
Electro No. 3681-E Mat (Free) No. 3681-M

ACCESSORIES

Hand Colored Slides

Four Color One Sheets Four Color Three Sheets
Duo Tint 11 x 14 Lobby Cards
(Eight Cards to Set)

Black and White 8 x 10 Photos
(Ten Photos to Set)

One Column Newspaper Publicity Cuts and Mats
One Column Star Cuts and Mats

One Column, One Inch, Newspaper "Ad" Cuts
and Mats

Two Column, One and One Half Inch, Newspaper
"Ad" Cuts and Mats

Three Column, Six Inch, "Ad" Cuts and Mats
(All Mats Free)

And the Fullest Cooperation from Your Exchange
(Cuts and mats must be ordered by number)

CATCHLINES

For Newspaper "Ads"

Al St. John and a big cast in "Fares, Please!" Two
reels of high-class, fast-action Mermaid Comedy.

The funniest half-hour of comedy you ever saw—
"Fares, Please!" a crackerjack Mermaid with Al St.
John and a big cast.

Look who's here! Al St. John, Babe Lonodon, Ruth
Hiatt and a lot of other Mermaid comedians in two
reels of fast fun, "Fares, Please!"

Action, speed and hundreds of laughs all in one com-
edy, the Educational-Mermaid, "Fares, Please!" with
Al St. John starred.

If you want a half-hour of side-splitting comedy,
don't miss "Fares, Please!" with Al St. John. You'll
laugh 'till your sides ache!

This document is from the Library of Congress
“Motion Picture Copyright Descriptions Collection,
1912-1977”

Collections Summary:

The Motion Picture Copyright Descriptions Collection, Class L and Class M, consists of forms, abstracts, plot summaries, dialogue and continuity scripts, press kits, publicity and other material, submitted for the purpose of enabling descriptive cataloging for motion picture photoplays registered with the United States Copyright Office under Class L and Class M from 1912-1977.

Class L Finding Aid:

<https://hdl.loc.gov/loc.mbrsmi/eadmbrsmi.mi020004>

Class M Finding Aid:

<https://hdl.loc.gov/loc.mbrsmi/eadmbrsmi.mi021002>



National Audio-Visual Conservation Center
The Library of Congress